

ELOHIM AND ADAM

for  
Soprano,  
Narrator,  
and  
Chamber Orchestra

by  
Lee McClure Come

based on the poem,  
Elohim And Adam,  
by Hale Thatcher

duration = 6 minutes

The Text:Elohim And Adam by Hale Thatcher

In the astral silence and cold immensity  
 Two hands in waves of light cradled a pure being:  
 The spark of a man, an infant star it was  
 Those stark hands lifted and tendered into fire,  
 And the Abyss shook with joy.

Two hands stripped his face from husks of the earth,  
 A numb and speechless thing of shoulders, glowing  
 And shy as an almond, crept into the empty world.  
 His ankles bloomed among the animal fluids  
 And the eyes of his astonished soul caught fire.

His spirit rose, sanguine with urges and nerves,  
 Unchained like a beast in sensual robes of ore,  
 Rose in the threaded river flumes of the blood (3)  
 That pour in fire, in floods of light  
 Through golden cavities and coves and edens.

Then the hands with looms of laughter and thorn  
 Wove five wings for flight on his perishable star,  
 And he flew in the song spinning groves of sense  
 Wild with wanderlust, wicked fevers and ice,  
 While hours were lifted into space by silent birds.

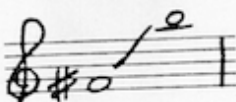
But the white gardens of his skin sweetened in shame  
 And a dragon coiling from the place of the worm  
 Roared through the labyrinth's apple in his loins:  
 He cried in the dungeons by his father's ear, alone,  
 Falling from the anvils and thrones of the beginning.

Until ten fingers combed his black tears in exile  
 And spread the leaved curtains of his chest,  
 Until the flame-clinging shape of his silence (6)  
 O darkling of pools and plumes, arose from the deep  
 And light split his seed in the races of the sun.

Then the night hand seized him from his tribes  
 And children, in the spells of the planet's tower,  
 And the bright one unlocked him from his image,  
 From the sun and the moon and the shinning and shade  
 Turned him, a key in the burning gates of his maker.

Note: The third and sixth stanzas are not used

Instrumentation

Soprano, range: 

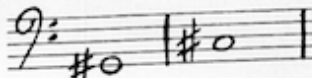
Narrator, using microphone

one of each:

Flute  
Oboe  
B<sup>b</sup> Clarinet  
Bassoon  
B<sup>b</sup> Trumpet  
Horn in F

Percussion:

(one player)

2 Timpani: 

Marimba: 

Strings:

Vn I (2)  
Vn II (2)  
Va (2)  
Vc (2)  
D.B. (1)

Suspended Cymbal

Triangle

Bass Drum (Note: the G# Timpani  
may be substituted  
for the Bass Drum.)

Performance Notes

The Narrator is to use natural speech rhythm and should not attempt to align syllables with beats. When alignment is necessary the conductor should follow the Narrator through use of the fermatas in the manner of a recitative.

In the first narrated section (ms 40-54) the Narrator can get the general speaking tempo from the phrase, "glowing and shy as an almond", (ms 46-7). The underlined words fall easily on the beat (♩ = 90 M.M.), but should not be accented that way. (ms. 40-54)

Also in this whispered section, the Narrator shall achieve the dynamic markings by his proximity to the microphone: closer for louder and farther away for quieter. The actual dynamic level of the Narrator that is projected by the microphone in this section (ms 40-54) should be a hushed whisper and should not be pushed (i.e., <sup>NOT</sup> a stage whisper).

In the soprano part the underlined consonants are to be sung and should be gotten to immediately without prolonging the preceding vowel (ms40-54).

The other narrated section (ms 108-115) should be attempted acoustically without the microphone. But as the Timpani approaches forte, the Narrator may have to approach the microphone. (*spoken: ms 108-115*)

In ms 56 the main melodic thrust ends in the trumpet and is not doubled. These notes are between H ... H, and may have to be brought out.

If the harmony in ms 72-81 does not speak fully, the notes contained between brackets ( [ ] ) may have to be brought out as they are undoubled or weakly doubled. The brackets should be included in the parts.

In the accelerando (ms 98-107) the strings (ms 103) and the Timpani (ms 107) should reach the tremolo as the result of the accelerando. The strings do not have to start the tremolo exactly where it is notated. The Timpani may arrive at the tremolo after ms 107 but not before; thus the optional fermata. There should be a noticeable accelerando in ms 106; if need be, hold back in ms 105.

#### Explanations of Notation

At the beginning of a staff the abbreviations Pi (Pizzicato) and M (mute) are placed above the cleff as a reminder and not as a new instruction.

An accidental accompanying a note that is tied to the previous page is always a reminder and not a new accidental.

In the violin part in the score, "a4" indicates Vn I and Vn II are in unison.



All Parts Transposed

# ELOHIM And ADAM

by M. Come

XC2-3  
4

$\text{♩} = 60$

Flute

Oboe

B $\flat$  Clarinet

Bassoon

$\text{♩} = 60$

B $\flat$  Trumpet

F Horn  
in F

Drum

$\text{♩} = 60$

Soprano

Violin I

Viola

Cello

Double Bass

PP < P > PP

In the a — stral

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, each with a clef and key signature of one sharp (F#).

The instruments and vocal parts are:

- Fl (Flute)
- Db (Clarinet in B-flat)
- Cl (Clarinet in C)
- Bn (Bassoon)
- Tp (Trumpet)
- Hn (Horn)
- Prc (Percussion)
- Sop (Soprano)
- VnI (Violin I)
- Va (Viola)
- Vc (Violoncello)
- D.B. (Double Bass)

The vocal line (Sop) includes the lyrics: "si lence and cold im men-si-ty".

The instrumental parts include various dynamics (P, PP, <P, >P) and articulations (Pizz, Arco, div. p (al), (al)).

The score is marked with a tempo of 60 beats per minute (J=60/).





15 (♩=60)

4

17

Handwritten musical score for measures 15, 16, and 17. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Triangle, Soprano (Sop), Violin I & II (Vn I II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

**Measure 15:**

- Fl: Rest
- Ob: *mp* eighth notes
- Cl: Rest
- Bn: *mp* eighth notes
- Tp: Rest
- Hn: Rest
- Triangle: Rest
- Sop: *mp* half note, lyrics: "spark of a man"
- Vn I II: *div.* (divisi), *(a2)* *mp* half notes
- Va: *div.* (divisi), *mp* half notes, *Sempre*
- Vc: *Arco*, *mp* *sempre* half notes
- D.B.: *mp* *sempre* half notes

**Measure 16:**

- Fl: *mf* *> p* eighth notes
- Ob: *p* eighth notes
- Cl: *p* eighth notes, *mp* eighth notes
- Bn: *p* eighth notes
- Tp: Rest
- Hn: Rest
- Triangle: Rest
- Sop: *mp* half notes, lyrics: "an in-fant star it"
- Vn I II: *mp* half notes
- Va: *mp* half notes, *Sempre*
- Vc: *mp* *sempre* half notes
- D.B.: *mp* *sempre* half notes

**Measure 17:**

- Fl: *f* eighth notes, *3* (triple), *p*
- Ob: *mf* eighth notes, *p*
- Cl: *p* eighth notes, *mp* eighth notes
- Bn: *p* eighth notes
- Tp: *Mute*, *p* half note
- Hn: Rest
- Triangle: *Tri.* (Triangle), *mp* *mf* half notes
- Sop: *mp* half notes, lyrics: "an in-fant star it"
- Vn I II: *mf* half notes
- Va: *mp* half notes, *Sempre*
- Vc: *mp* *sempre* half notes
- D.B.: *mp* *sempre* half notes



Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems, 18 and 20, with a measure rest between them. The key signature is one sharp (F#), and the time signature is 4/4.

**Instrumental Parts:**

- Flute (Fl):** Measures 18-19: *p* (three eighth notes), *f* (quarter note). Measures 20-21: *mf* (quarter note), *f* (quarter note).
- Oboe (Ob):** Measures 18-19: *p* (three eighth notes). Measures 20-21: *f* (quarter note).
- Clarinet (Cl):** Measures 18-19: *mf* (three eighth notes), *p* (quarter note). Measures 20-21: *mf* (quarter note), *mp* (quarter note).
- Bassoon (Bn):** Measures 18-19: *p* (three eighth notes), *mf* (quarter note). Measures 20-21: *mp* (quarter note), *mf* (quarter note), *p* (quarter note), *f* (quarter note).
- Trumpet (Tp):** Measures 18-19: *mf* (quarter note). Measures 20-21: *stay muted*, *p* (quarter note), *mp* (quarter note), *mf* (quarter note).
- Horn (Hn):** Measures 18-19: *p* (quarter note). Measures 20-21: *p* (quarter note), *mf* (quarter note).
- Sus. Cym.** (Sustained Cymbal): Measures 18-19: *pp* (quarter note). Measures 20-21: *pp* (quarter note).
- Soprano (Sop):** Measures 18-19: *mp* (quarter note), *mp* (quarter note). Measures 20-21: *mf* (quarter note), *f* (quarter note).
- Vn I & II** (Violins): Measures 18-19: *mp* (quarter note), *mp* (quarter note). Measures 20-21: *mf* (quarter note), *f* (quarter note).
- Va** (Viola): Measures 18-19: *mf* (quarter note), *mf* (quarter note). Measures 20-21: *mf* (quarter note), *mf* (quarter note).
- Vc** (Violoncello): Measures 18-19: *mf* (quarter note), *mf* (quarter note). Measures 20-21: *mf* (quarter note), *mf* (quarter note).
- D.B.** (Double Bass): Measures 18-19: *p* (quarter note), *p* (quarter note). Measures 20-21: *mf* (quarter note), *f* (quarter note).

**Vocal Soloist (Sop):**

was  
(div.) (a2) *mp*  
those stark hands lifted and tendered in-to

**Handwritten Annotations:**

- stay muted* (above Tp staff)
- soft mallets sus. cym. tr* (above Sus. Cym. staff)
- div.* (above Vn I & II staff)
- div.* (above Va staff)
- Arco* (above Vc staff)

Handwritten musical score for measures 21 and 23. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Suspended Cymbal (Sus Cym), Soprano (Sop), Violin I & II (Vn I+II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

**Measure 21:**

- Fl:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Ob:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Cl:** Triplet of eighth notes: G4, A4, B4. Dynamics: *f*.
- Bn:** Triplet of eighth notes: G4, A4, B4. Dynamics: *f*.
- Tp:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Hn:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Sus Cym:** Triplet of eighth notes: G4, A4, B4. Dynamics: *mp*.
- Sop:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Vn I+II:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Va:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Vc:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- D.B.:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.

**Measure 23:**

- Fl:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Ob:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Cl:** Triplet of eighth notes: G4, A4, B4. Dynamics: *f*.
- Bn:** Triplet of eighth notes: G4, A4, B4. Dynamics: *f*.
- Tp:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Hn:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Sus Cym:** Triplet of eighth notes: G4, A4, B4. Dynamics: *mp*.
- Sop:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Vn I+II:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Va:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- Vc:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.
- D.B.:** Melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Dynamics: *f*.

**Lyrics:**

fire tendered in to tendered into fire div. az tr

and

Accel

Fl  
Ob  
Cl  
Bn  
Tp  
Hr  
Pre  
Sop.  
Vn I  
Vn II  
Va  
Vc  
DB.



27  $\text{♩} = 90$ 

[0]

29

Fl  $f$   $\text{sfz}$

Ob  $f$   $\text{sfz}$

Cl  $f$

Bn  $f$

$\text{♩} = 90$

Tp  $f$

Hr  $f$

Marimba  $f$   $\text{fp}$   $\text{mf}$   $\text{mp}$   $\text{ff}$   $\text{sfz}$

Sop.  $f$   $\text{mf}$   $\text{mp}$   $\text{ff}$   $\text{sfz}$

Joy At the heel (all strings) shook with Joy

Vn I+II  $\text{sf}$   $\text{sfz}$

Va  $\text{sf}$   $\text{sfz}$

Vc  $\text{sf}$   $\text{sfz}$

D.B.  $f$   $\text{Pizz}$   $f$





Handwritten musical score for a symphony orchestra, page 36. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Suspended Cymbal (Sus cym), Timpani (Timp), Soprano (Sop), Violin (Vn), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

The score is written in 3/4 time. The key signature has one flat (B-flat). The tempo is marked "div." (diviso).

Key musical elements and dynamics include:

- Fl, Ob, Cl, Bn:** Resting staves.
- Tp, Hn:** Playing a melodic line starting with a dynamic of *p* (piano), marked "Air \*". The line moves to *mf* (mezzo-forte) and then back to *p*. The section ends with a 3-measure rest for the trumpet and a 4-measure rest for the horn.
- Sus cym, Timp:** Playing a sustained tone, marked *p* then *mf*. A note indicates "cym = l.v." (cymbal = left valve).
- Sop:** Resting staff.
- Vn, Va:** Playing a melodic line, marked *p* then *mf*. The Viola part includes a "div." marking and a "Pizz" (pizzicato) marking.
- Vc, D.B.:** Playing a melodic line, marked *p* then *mf*. The Double Bass part includes a "Pizz" marking and a 3-measure rest.

The score concludes with a 3-measure rest for the strings and a 4-measure rest for the woodwinds.

\* with lips over mouthpiece blow air through horn.

Fl  
Ob  
Cl  
Bn

Tp  
Hn

Sus. cym.  
Timp

Narrator

Sop

Va

Vc

D.B.

Air  
p  
f  
p

Air  
p  
f  
p

l.v.

pp  
mp  
mf  
f  
mp

whispered:

Two hands stripped his face from husks of the

Two ha—nds

p < mf mp < fp

p < mf

Arco  
pp  
p < mp

P.S.  
p  
p  
p

mf

p

P.S. = pluck simultaneously

Handwritten musical score for "The Earth" by John Cage. The score is for a full orchestra and voice. It features staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Suspended Cymbal and Timpani (Sus. cym Timp), Narrator (Nar.), Soprano (Sop.), Violin (Va), Viola (Vc), and Double Bass (D.B.). The music is in 3/4 time and consists of three measures. The first measure is marked 'p' (piano). The second measure is marked 'pp' (pianissimo). The third measure is marked 'p' and 'mf' (mezzo-forte). The Soprano part has lyrics: 'earth', 'a numb', and 'a numb and speechless thing of shoulders'. The Violin and Viola parts have lyrics: 'p < mp' and 'p < mfp'. The Double Bass part has lyrics: 'p' and 'mp'. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.



Handwritten musical score for measures 44 and 47. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Suspended Cymbal/Timpani (Sus cym/Timp), Narrator (Nar), Soprano (Sop), Violin (Vn), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

**Measure 44:**

- Fl, Ob, Cl, Bn: Rest.
- Tp, Hn: Rest.
- Sus cym/Timp:  $p$  (piano),  $mp$  (mezzo-piano).
- Nar:  $mf$  (mezzo-forte),  $mp$  (mezzo-piano).
- Sop:  $mp$  (mezzo-piano),  $sp$  (soprano).
- Vn, Va, Vc:  $p < mf$  (piano to mezzo-forte),  $div.$  (divisi).
- D.B.:  $mp$  (mezzo-piano).

**Measure 47:**

- Fl, Ob, Cl, Bn: Rest.
- Tp, Hn:  $p$  (piano),  $mp$  (mezzo-piano).
- Sus cym/Timp:  $p$  (piano),  $mp$  (mezzo-piano),  $l.v.$  (lento vivace).
- Nar:  $mp$  (mezzo-piano),  $sp$  (soprano),  $glow-i-ng$  (glowing),  $glow-ing and shy as an almond$ .
- Sop:  $mp$  (mezzo-piano),  $sp$  (soprano),  $glow-i-ng$ .
- Vn, Va, Vc:  $p < mf$  (piano to mezzo-forte),  $al II$  (allargando II).
- D.B.:  $mp$  (mezzo-piano).

Handwritten musical score for measures 48 and 49. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Suspended Cymbal (suscym), Timpani (Timp), Narrator (Nar), Soprano (Sop), Violin (Vn), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

**Measure 48:**

- Fl, Ob, Cl, Bn: Rest.
- Tp, Hn, suscym, Timp: Sustained notes with dynamics *p* and *mp*.
- Nar: Rest.
- Sop: "crept in" (piano, *p*).
- Vn, Va, Vc: Sustained notes with dynamics *p* and *mp*.
- D.B.: Sustained note with dynamic *mp*.

**Measure 49:**

- Fl, Ob, Cl, Bn: Rest.
- Tp, Hn, suscym, Timp: Sustained notes with dynamics *p* and *mp*.
- Nar: "crept into the empty world" (piano, *p*).
- Sop: "ankles bloomed" (piano, *p*).
- Vn, Va, Vc: Sustained notes with dynamics *p* and *mp*.
- D.B.: Sustained note with dynamic *mp*.

Handwritten annotations include "div." (divisi) and "a2 II" (second ending).

Handwritten musical score for "The Firebird" by Igor Stravinsky, featuring a full orchestra and vocal soloists. The score is in 4/4 time and includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Suspended Cymbal, Tom-tom, Narrator, Soprano, Violin I & II, Viola, Violoncello, and Double Bass. The lyrics are: "his ankles bloomed among the animal fluids and the eyes of his astonished soul and the eyes". The score includes dynamic markings such as *mf*, *f*, *p*, *mp*, and *fp*, and performance instructions like "Air", "Normal", "div.", and "Arco".



Handwritten musical score for measures 54 and 56. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Bass Drum, and Nar. (Narrator). The music is in 3/4 time and features various dynamics and articulations.

**Flute (Fl):** Measure 54:  $mp < fp$ . Measure 56:  $mp$  (first half),  $ff$  (second half, with triplets).

**Oboe (Ob):** Measure 54:  $mp < fp$ . Measure 56:  $mp < f$  (first half),  $mf$  (second half, with triplets).

**Clarinet (Cl):** Measure 54:  $mp < fp$ . Measure 56:  $mp < f$  (first half),  $mf$  (second half, with triplets).

**Bassoon (Bn):** Measure 54:  $fp$ . Measure 56:  $p$  (first half),  $mf$  (second half, with triplets).

**Trumpet (Tp):** Measure 54:  $p$  (Normal). Measure 56:  $p$  (first half),  $mf$  (second half, with triplets).

**Horn (Hn):** Measure 54:  $p$ . Measure 56:  $mf$  (first half),  $ff$  (second half, with triplets).

**Bass Drum:** Measure 54:  $p$ . Measure 56:  $mf$  (first half),  $ff$  (second half, with triplets).

Handwritten musical score for measures 54 and 56, continuing from the previous page. The score includes staves for Nar. (Narrator), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.). The music is in 3/4 time and features various dynamics and articulations.

**Nar. (Narrator):** Measure 54:  $mf$  (3 notes),  $f$  (1 note). Measure 56:  $f$  (1 note).

**Soprano (Sop):** Measure 54:  $mf$  (3 notes),  $f$  (1 note). Measure 56:  $f$  (1 note).

**Violin I (Vn I):** Measure 54:  $p$  (3 notes),  $f$  (1 note). Measure 56:  $mp$  (first half),  $ff$  (second half, with triplets).

**Violin II (Vn II):** Measure 54:  $p$  (3 notes),  $f$  (1 note). Measure 56:  $mp$  (first half),  $ff$  (second half, with triplets).

**Viola (Va):** Measure 54:  $p$  (3 notes),  $f$  (1 note). Measure 56:  $mp$  (first half),  $ff$  (second half, with triplets).

**Violoncello (Vc):** Measure 54:  $p$  (3 notes),  $f$  (1 note). Measure 56:  $mp$  (first half),  $ff$  (second half, with triplets).

**Double Bass (D.B.):** Measure 54:  $p$  (3 notes),  $f$  (1 note). Measure 56:  $mp$  (first half),  $ff$  (second half, with triplets).



Fl  
Ob  
Cl  
Bn  
Tp  
Hn  
Ass Drum  
Sop  
Vn I  
Va  
Vc  
D.B.

Melody  
Marimba

then the hands with looms of laugh — ter and thorn wave five wings —

*p* *mf* *p* *mp*  
*p* *mf* *p*  
*pp* *mp* *cres* *f* *2* *mp* *p* *mp*  
*mp* *f* *2* *mp* *mf*  
*mp* *f* *mp* *p* *mp*  
*p* *Pizz* *mp* *f* *mp* *p* *mp*  
*mp* *f* *mp* *mp*



Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on 12 staves, with measures 69 through 74. The key signature is one sharp (F#), and the time signature is 2/4.

**Instrumental Parts:**

- Flute (Fl):** Measures 69-74. Dynamics: *p*, *f*, *p*. Includes markings: "No Cres.", "cres -- poco -- a --".
- Oboe (Ob):** Measures 69-74. Dynamics: *f*.
- Clarinet (Cl):** Measures 69-74. Dynamics: *f*, *p*. Includes marking: "cres -- poco -- a --".
- Bassoon (Bn):** Measures 69-74. Dynamics: *mf*, *p*. Includes marking: "cres -- poco -- a --".
- Trumpet (Tp):** Measures 69-74. Dynamics: *mf*. Includes marking: "end Melody".
- Horn (Hn):** Measures 69-74. Dynamics: *f*. Includes marking: "Melody".
- Marimba:** Measures 69-74. Dynamics: *mf*, *p*. Includes marking: "No Cres.".
- Mass Drum:** Measures 69-74. Dynamics: *mf*, *f*.
- Soprano (Sop.):** Measures 69-74. Dynamics: *mp*. Includes lyrics: "spinning groves of sense", "wild with wander lust", "wi-cked".
- Violin I & II (Vn I/II):** Measures 69-74. Dynamics: *f*. Includes markings: "div.", "2", "a2", "I+II a4".
- Viola (Va):** Measures 69-74. Dynamics: *f*, *mf*. Includes markings: "2", "a1 II".
- Violoncello (Vc):** Measures 69-74. Dynamics: *mf*, *p*. Includes markings: "2", "a1 II".
- Double Bass (D.B.):** Measures 69-74. Dynamics: *mf*, *p*. Includes markings: "2", "a1 II".

**Dynamic Markings:** *p* (piano), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano).

**Performance Instructions:** "cres -- poco -- a --" (crescendo, poco, alla fine).



Handwritten musical score for a full orchestra and vocal soloist. The score is divided into two systems, 75 and 79, with a rehearsal mark 20 in the middle. The instruments and parts are:

- Fl** (Flute): Treble clef, 4/4 time. Dynamics: *mp*, *mf*.
- Ob** (Oboe): Treble clef, 4/4 time. Dynamics: *p cres*, *f*.
- Cl** (Clarinet): Treble clef, 4/4 time. Dynamics: *poco*, *f*.
- Bn** (Bassoon): Bass clef, 4/4 time. Dynamics: *poco*, *f*.
- TP** (Trumpet): Treble clef, 4/4 time. Dynamics: *p cres*, *f*.
- Hrn** (Horn): Bass clef, 4/4 time. Dynamics: *poco*, *f*.
- Marimba**: Treble clef, 4/4 time. Dynamics: *poco*, *mp*, *mf*.
- Sop.** (Soprano): Treble clef, 4/4 time. Lyrics: *fe — vers wild with wander lust wi-cked fe-vers and*. Dynamics: *f*.
- Vn I & II** (Violins): Treble clef, 4/4 time. Dynamics: *poco*, *f*.
- Va** (Viola): Treble clef, 4/4 time. Dynamics: *poco*, *f*.
- Vc** (Violoncello): Bass clef, 4/4 time. Dynamics: *poco*, *f*.
- D.B.** (Double Bass): Bass clef, 4/4 time. Dynamics: *poco*, *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The vocal part has lyrics written below the notes. The orchestration features a mix of woodwinds, brass, strings, and percussion (Marimba).



Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems, 80 and 83, with a measure number 21 in the center. The instruments and parts are listed on the left:

- Fl (Flute)
- Db (Double Bass)
- Cl (Clarinet)
- Bn (Bassoon)
- Tp (Trumpet)
- Hn (Horn)
- trmba (Trombone)
- Sop (Soprano)
- Vn I & II (Violins I & II)
- Va (Viola)
- Vc (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings (ff, f, mf, az). The vocal part (Sop) is marked "ice". The double bass part (D.B.) is marked "Arco". The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked (J. = 60). The score is divided into two systems, 80 and 83, with a measure number 21 in the center. The instruments and parts are listed on the left.

84 (♩=60)

22

89

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on 12 staves, with the following instruments and parts listed on the left:

- Fl (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Bn (Bassoon)
- Tp (Trumpet)
- Hr (Horn)
- Marimba
- Sop. (Soprano)
- Vn I & II (Violins I & II)
- Va (Viola)
- Vc (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations such as dynamics (ff, sfz, f, mp, mf, p), articulation (tr, n), and performance instructions (div., sub.). The tempo is marked as 84 (♩=60). The key signature is one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes. The bottom of the page features a handwritten instruction: "\* start trill on upper note." and a series of empty staves.

\* start trill on upper note.

Handwritten musical score for a symphony orchestra, measures 40 to 95. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Percussion (Prc), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

Measure 40: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Horn (Hn) is marked *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 45: Flute (Fl) and Violin I (Vn I) are marked *mf*. Oboe (Ob) and Clarinet (Cl) are marked *p* and *mf* respectively. Bassoon (Bn) is marked *p* and *mp*. Trumpet (Tp) and Horn (Hn) are marked *5* and *8* respectively. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 50: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Horn (Hn) is marked *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 55: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 60: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 65: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 70: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 75: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 80: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 85: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 90: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.

Measure 95: Flute (Fl) and Violin I (Vn I) are marked *ten.* (tension). Violin II (Vn II) is marked *div.* (divisi). Viola (Va) is marked *div.* (divisi). Violoncello (Vc) is marked *div.* (divisi). Double Bass (D.B.) is marked *mp* and *p*. Percussion (Prc) and Soprano (Sop) are marked *5* and *8* respectively.



Handwritten musical score for a symphony orchestra, featuring various instruments and vocal parts. The score is divided into measures, with dynamic markings (f, p, f dim, p) and performance instructions (Accel, simile, while, ho) included.

**Instrument Parts:**

- Fl (Flute):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Ob (Oboe):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Cl (Clarinet):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Bn (Bassoon):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Tp (Trumpet):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Hr (Horn):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Tim (Timpani):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Sop (Soprano):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Vn I (Violin I):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Vn II (Violin II):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Va (Viola):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- Vc (Violoncello):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.
- D.B. (Double Bass):** Measures 1-3 show notes with accents and dynamics. Measure 4 is a whole rest.

**Performance Instructions:**

- (J.=60) Accel:** Indicated above the Fl, Ob, Cl, Bn, and Hr parts.
- (J.=60) Accel:** Indicated above the Tp and Hr parts.
- (J.=60) Accel:** Indicated above the Tim part.
- (J.=60) Accel:** Indicated above the Sop part.
- (J.=60) Accel:** Indicated above the Vn I, Vn II, Va, Vc, and D.B. parts.
- simile:** Indicated above the Vn I, Vn II, Va, Vc, and D.B. parts.
- while:** Indicated above the Sop part.
- ho:** Indicated above the Sop part.

**Dynamic Markings:**

- f (forte):** Marked at the beginning of measures 1, 2, and 3 for Fl, Ob, Cl, Bn, Tp, Hr, Tim, Sop, Vn I, Vn II, Va, Vc, and D.B.
- p (piano):** Marked at the beginning of measure 4 for Fl, Ob, Cl, Bn, Tp, Hr, Tim, Sop, Vn I, Vn II, Va, Vc, and D.B.
- f dim:** Marked above the Vn I part in measure 3.
- p:** Marked above the Vn I part in measure 4.



(Accel.)

Fl

Ob

Cl

Bn

(Accel.)

TP

Hn

(Accel.)

Timp

(Accel.)

Sop

urs were lif—ted in—to space by

(Accel.)

VnI

(Accel.)

VnII

Va

(ai)

Vc

D.B.

104

old new

26

108

(Accel.)

 $d=d$  $d=144$ 

old new

 $d=d=72$  $d=d$ 

Fl

Ob

Cl

Bn

Tp

Hn

Timp.

(mp)

Narrator

Sop

(Accel.)

 $p$ 

si

lent

birds

Vn I

Vn II

Va

Vc

D.B.

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$ 

si

lent

birds

(Accel.)

 $d=d$  $d=144$  $d=d=72$  $d=d$ 

(Accel.)

 $p$

J=J

Fl

Ob

Cl

Bn

Tp

Hn

Timp

Nar.

Sop

Vn I

Vn II

Va

Vc

D.B.

J=J

J=J

J=J

J=J

J=J

J=J

J=J

J=J

J=J

cres

p

J=J

mf

mf

cres

white gardens of his skin sweetened in shame and a dragon coiling from the place of the worm

J=J

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf



Handwritten musical score for measures 111 and 112. The score includes staves for various instruments and voices.

**Instrumental Staves:**

- Fl (Flute):** Measures 111 and 112.
- Ob (Oboe):** Measures 111 and 112.
- Cl (Clarinet):** Measures 111 and 112.
- Bn (Bassoon):** Measures 111 and 112.
- TP (Trumpet):** Measures 111 and 112.
- Hn (Horn):** Measures 111 and 112.
- Timp (Timpani):** Measures 111 and 112. Dynamics: *f* dim, *mp*.

**Vocal Staves:**

- Nar. (Narrator):** Measures 111 and 112. Dynamics: *f*, *mf*, *mp*. Lyrics: "Roared through the labyrinth's apple in his loins: he cried in the dungeons".
- Sop (Soprano):** Measures 111 and 112.

**String Staves:**

- Vn I (Violin I):** Measures 111 and 112. Dynamics: *f*, *mp*.
- Vn II (Violin II):** Measures 111 and 112. Dynamics: *f*, *mp*.
- Va (Viola):** Measures 111 and 112. Dynamics: *f*, *mp*.
- Vc (Violoncello):** Measures 111 and 112. Dynamics: *f*, *mp*.
- D.B. (Double Bass):** Measures 111 and 112. Dynamics: *f*, *mp*.



Fl

Cl

Ob

Bn

Tp

Hn

Timp

Var.

Sop

by his father's ear, alone, falling from the anvils and thrones of the

Vn I

Vn II

Va

Vc

D.B.

$\text{♩} = 60$ 

Handwritten musical score for measures 115, 116, and 117. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Timpani (Timp), Narrator (Narr), Soprano (Sop.), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (DB).

Measure 115: Fl, Ob, Cl, Bn, Tp, and Hn play a half note G4. Timp plays a trill on G4, marked *trill Ritard ad lib* and *(pp)*. Narr begins a new section, marked *beginning*. Sop. plays a half note G4.

Measure 116: Fl, Ob, Cl, Bn, Tp, and Hn play a half note G4. Timp continues the trill, marked *(pp)*. Narr plays a half note G4. Sop. plays a half note G4.

Measure 117: Fl, Ob, Cl, Bn, Tp, and Hn play a half note G4. Timp plays a half note G4, marked *(pp)*. Narr plays a half note G4. Sop. plays a half note G4.

Measures 118-119: Vn I, Vn II, Va, Vc, and DB play a half note G4, marked *pp*.

Handwritten musical score for "The Night" by Shostakovich, measures 1-5. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Timpani (Timp), Soprano (Sop), Violin I & II (Vn I+II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics (pp, p, pp<P), articulations (div., Pizz, Arco), and phrasing slurs. The lyrics "then the night" are written under the Soprano staff.



Handwritten musical score for "The Night Hand" by John Williams. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hr), Percussion (Prc), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.). The vocal line has lyrics: "hand then the night hand seized him from his tribes from his". The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *p<sub>3</sub>* (pianissimo). The tempo is marked "Allegretto" and the key signature has one sharp (F#). The score is divided into measures by vertical bar lines.

Handwritten musical score for measures 127-130. The score includes staves for Flute I (Fl), Oboe (Ob), Clarinet I (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Percussion (Prc), Soprano (Sop), Violin I (VnI), Violin II (VnII), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

Measures 127 and 128 are marked with a 3-measure rest for the woodwinds and strings. Measure 129 features a 2-measure rest for the woodwinds and a 4-measure rest for the strings. Measure 130 features a 4-measure rest for the woodwinds and a 4-measure rest for the strings.

The Soprano part (Sop) has lyrics: "tribes and his chil dren in the spells of the pla nets".

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score also includes various musical notations such as rests, accidentals, and articulation marks.

Handwritten musical score for measures 131 and 134. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Percussion (Prc), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

**Measure 131:**

- Fl: Rest
- Ob: *p* (piano), quarter notes G4, A4, B4
- Cl: *p* (piano), quarter notes G4, A4, B4
- Bn: Rest
- Tp: Rest
- Hn: Rest
- Prc: Rest
- Sop: *mp* (mezzo-piano), quarter notes G#4, A4, B4, C5
- Vn I: *div.* (divisi), quarter notes G#4, A4, B4, C5
- Vn II: Quarter notes G#4, A4, B4, C5
- Va: Half note G#4
- Vc: Half note G#4
- D.B.: Half note G#4

**Measure 134:**

- Fl: Rest
- Ob: *p* (piano), quarter notes G#4, A4, B4, C5
- Cl: *p* (piano), quarter notes G#4, A4, B4, C5
- Bn: Rest
- Tp: Rest
- Hn: Rest
- Prc: Rest
- Sop: *mp* (mezzo-piano), quarter notes G#4, A4, B4, C5
- Vn I: *div.* (divisi), quarter notes G#4, A4, B4, C5
- Vn II: Quarter notes G#4, A4, B4, C5
- Va: Half note G#4
- Vc: Half note G#4
- D.B.: Half note G#4

**Lyrics:**

tow — er and the bright one un — locked his



135 (♩=30)

[35]

139

♩=♩ Accel

Fl *p* *mp* *mf*

Ob *mp* *cres*

Cl *mp* *mf*

Bn *mp* *cres*

♩=♩ Accel

TP *p* *cres*

Hn *p* *cres*

♩=♩  $\frac{3}{8}$ 

♩=♩ Accel

Sop *mf* *cres*

im-age from the sun and the moon

♩=♩ Accel

Vn I *mp* *cres*

Vn II *mp* *cres*

Va *mp* *cres*

Vc *mp* *mf*

D.B. *mp* *cres*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Timpani (Timp), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *sfz*), and articulation marks. The tempo is marked as *J.=60* (Allegretto). The key signature is one flat (B-flat major or D minor).

The vocal soloist (Sop) has lyrics: "and the shi-ning and shade turned him and shade".

The score is divided into two systems. The first system covers measures 140 to 143, and the second system covers measures 144 to 147. The tempo changes from *J.=60* to *J.=J* (Ad libitum) at measure 144.

Additional markings include "sus. cym (Timp mallets)" and "3" indicating triplets.

Handwritten musical score for measures 145-147, marked [37]. The tempo is J=60. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Suspended Cymbal (Sus. cym.), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.).

**Measure 145:**

- Fl: Rest
- Ob:  $f$  (half note),  $p$  (half note)
- Cl:  $f$  (half note),  $mp$  (half note)
- Bn:  $f$  (half note),  $p$  (half note)
- Tp:  $mf$  (half note),  $mp$  (half note),  $p$  (half note)
- Hn:  $mp$  (half note),  $p$  (half note)
- Sus. cym.:  $f$  (half note),  $mp$  (half note),  $p$  (half note)
- Sop:  $f$  (half note),  $mp$  (half note),  $mf$  (half note)
- Vn I:  $mf$  (half note),  $p$  (half note)
- Vn II:  $f$  (half note),  $mp$  (half note)
- Va:  $f$  (half note),  $mp$  (half note)
- Vc:  $f$  (half note),  $mp$  (half note)
- D.B.:  $f$  (half note),  $mp$  (half note)

**Measure 146:**

- Fl: Rest
- Ob:  $p$  (half note),  $p$  (half note)
- Cl:  $mf$  (half note),  $p$  (half note)
- Bn:  $p$  (half note),  $p$  (half note)
- Tp:  $p$  (half note),  $p$  (half note)
- Hn:  $p$  (half note),  $p$  (half note)
- Sus. cym.:  $p$  (half note),  $p$  (half note)
- Sop:  $mf$  (half note),  $mp$  (half note)
- Vn I:  $mp$  (half note),  $p$  (half note)
- Vn II:  $mf$  (half note),  $p$  (half note)
- Va:  $mf$  (half note),  $p$  (half note)
- Vc:  $mf$  (half note),  $p$  (half note)
- D.B.:  $mf$  (half note),  $p$  (half note)

**Measure 147:**

- Fl: Rest
- Ob:  $p$  (half note),  $p$  (half note)
- Cl:  $p$  (half note),  $p$  (half note)
- Bn:  $p$  (half note),  $p$  (half note)
- Tp:  $p$  (half note),  $p$  (half note)
- Hn:  $p$  (half note),  $p$  (half note)
- Sus. cym.:  $p$  (half note),  $p$  (half note)
- Sop:  $mp$  (half note),  $mp$  (half note)
- Vn I:  $p$  (half note),  $p$  (half note)
- Vn II:  $p$  (half note),  $p$  (half note)
- Va:  $p$  (half note),  $p$  (half note)
- Vc:  $p$  (half note),  $p$  (half note)
- D.B.:  $p$  (half note),  $p$  (half note)

**Lyrics:**

turned him turned him a key in the burning in the burning gates



Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for Flute (Fl), Oboe (ob), Clarinet (cl), Bassoon (Bn), Trumpet (Tp), Horn (Hn), Percussion (Prc.), Soprano (Sop), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures, with some measures containing rests and others containing musical notation. The vocal soloist part includes lyrics: "of his ma (-ker) of his ma". The instrumental parts include various musical notations such as notes, rests, and dynamic markings like "p" (piano), "mf" (mezzo-forte), and "cres" (crescendo). The score is handwritten and appears to be a draft or rehearsal copy.

Fl  
Ob  
Cl  
Bn

Marimba *very soft mallets*

Sop *p* -ker of his ma-ker *pp*

← soften "er" in "maker" to an "a" as in "car".

Vn I

Vn II (al) *Pizz Arco*

Va *Pizz*

Vc *Pizz*

D.B.

*fine*